



# #GlowTogether

with

## NEW WRITING NORTH

We're sharing questions and discussions arising as part of "Let's Talk About: how can arts and cultural practice within education settings support children and young people with SEND/SEMH needs", co-hosted with New Writing North 25<sup>th</sup> September 2025.

This event marked the launch of our GLOW Newcastle Creative Connections Action Research Report into creative approaches to working with young people with SEMH challenges that impact on their learning.

## Opening questions:

How can arts and cultural practice within education support young people with SEND / SEMH needs?

How do we establish and maintain partnerships with under resourced and overstretched schools?

How can we advocate for the role of culture and creativity in supporting young people with SEND and SEMH to grow and thrive?

How can we provide pathways into creative lives and cultural careers for young people with SEND and SEMH?

## How can funders help?

Could schools, cultural organisations and creative practitioners benefit from marketplace events, a year ahead of planned project roll outs?

Would this enable SLTs to learn about the range of local cultural and creative offers, identify enrichment opportunities and plan spending?

How far do project timescales influence the impact of creative and cultural facilitation in schools?

Do short term projects sometimes effect the impact and sustainability of some collaborations?

If young people with SEND and SEMH challenges take time to engage with new adults, might their potential to thrive as creative members of their communities may be disproportionately affected by short term project funding? A suggestion was made to include a period for learning, planning and roll out, in timetables agreed with funders.

If impact is measured in numerical engagement, for example 1000 young people in a set time period, is the depth of their experience and ability to recall, build on, share and pass on learning less than say, a single year group in one school doing the same work longer term?

Can extra-curricular creative facilitation be funded in schools along similar lines to sports activity? Can after school clubs, holiday clubs etc... include creative facilitation by professional artists and cultural practitioners?

## Education:

Do learning settings value creative specialists in the classroom? Do time pressures on teaching staff limit their ability to share good practice and extend creative work independently?

Could an intermediary organisation help schools to connect with artists and manage projects?

What opportunities for CPD are created by cultural facilitators working alongside teachers?

Can experiencing different types of delivery and classroom methodologies help teachers understand pupils' interests and motivations to thrive from a variety of perspectives?

Are Creative Careers are a priority for the North East?  
How can schools prepare young people effectively?  
Can schools easily consult with cultural practitioners, draw on them for work experience or recruit them for careers week events?



## Other queries shared:

Are settings more easily able to approve pre-designed, pre-funded projects than collaborate on funding applications?

On the other hand, are "off the shelf" projects always appropriate?

How important on balance is the ability to listen, understand specific contexts, and work responsively as partners to local meet need?

Would it be helpful for Trusts, College Groups and Schools to create an approved supplier list of cultural organisations, SMEs and freelance creative practitioners?  
Would greater collaboration at the planning and funding application stage be productive? How might it work in practice?

Can cultural practitioners be open and upfront with learning settings about project milestones and measurable outcomes agreed with funding partners? Might this de-stabilize the relationship in unforeseeable ways? Or risk appearing to prioritise their professional outcomes over the work itself?

## Strategic partners:

Is there an opportunity to support learning settings to articulate the value and impact of creative activity?

Can cultural practitioners support communication between settings about projects which have gone well and met a shared need?

New Writing North run long term creative interventions in specific schools, with producers are embedded in staff teams, and artists trained in facilitation and aligned to pupil needs delivering the classroom activity. They suggest that this unique model creates a deeper shared understanding of the school community and local need than shorter projects.

Might Mutli-Academy Trusts and College Groups be able to support their member settings, by incentivising them to share and replicate successful projects?  
Could this lead to further engagement, development and learning with the same organisation or practitioner?  
Do sustainable, longer term relationships between education settings and cultural practitioners make more sense?